4 0.00
4 2.89
8.42
1 2.00
4.50
2.59
4 7.28
4 0.00
7.57
3.00
8.50
1 3 9.05
3.60
1 9 7.03
1 0.00
5.00
3 3.38
1 1.93
9.73
1 1 4.85
1 0.00
1 9.50
7 7 1.22 *

6.00
1 5.00
2.60
1 9.00
3 4.91
1 0.00
8.00
1 1 4.00
1 6.10
4 9.20
2 7 4.81 *

1 1 4.85
6 8.50
1 0.00
1 9.50
2 1 2.85 *

4 5 4.00
2 1 9.00
7 3.00
1 0.50
8 5 1.00 *

3 0 0.17
4 1.33
1 7.52
3 5 9.42 *

4.50
8 5 1.00
3 5 9.42
1,2 1 4.52 *

*
4.43
9.21
2.58
1.85
1.18
1 3 0.10
4 9.53
1 9 8.88 S
1 9 8.88 *
1.85
3 5.44
5.77
6.29
7.39
6.19
1 0.75
1 9.73
1 9.46
1.98
1 1 4.85 *

THE MUSEUM OF MODERN ART FILM LIBRARY

No. 34

(make checks payable to The Museum of Modern Art, 11 West 53 St., New York 19, N. Y.)

A schedule of prints to be supplied by the Museum of Modern Art Film Library

to SAN FRANCISCO MUSEUM OF ART

for exhibition by it only at SAN FRANCISCO, CALIFORNIA

and only on the dates hereinafter specified, pursuant to the terms and conditions on the back hereof:

Series and Program	TITLE OF PRINTS	No. of Reels	Width	Silent or Sound	Date	Rental Fee
	SONG OF CEYLON Berkeley	1	35mm	sound	May 2 (B)	$16.00
	~~BACCANTO~~ ~~IL SANTO DELLA CREATURE~~ GUERRERI	1	"	"		~~40.00~~
	Substituted by attached contract				(B)	25.00
VII-2a	TEN DAYS THAT SHOOK THE WORLD (S.F.)	7	16mm	silent	May 5 (S.F.)	$20.00
III-1b	DESTINY S.F.	8	16mm	silent	May 12 (S.F.)	$20.00
	SYMPHONIE DIAGONALE Berkeley	1	16mm	silent	May 22 (B)	$3.00
	NOSFERATU Berkeley	5	16mm	silent	June 8	$20.00
	THE TREASURE	1	"	"	"	
	COLOUR BOX	"	"	"	" (B)	$5.00
	SWINGING THE LAMBEHT WALK	"	"	"	"	$5.00
						30.00
	BLUE ANGEL Berkeley	10	35mm	sound	June 20 (B)	$40.00

34.00
3.00
25.00
40.00
102.60

20.00
20.00
40.00

Total S.F.
40.00

Total Berkeley
25.00
16.00
3.00
30.00
40.00
114.00

114.00

IMPORTANT—*Fill in shipping instructions.*

TOTAL $137.00

SHIP FILM TO: .....

SHIP MUSIC TO: .....

SHIP PROGRAM NOTES TO: .....

NUMBER OF PROGRAM NOTES REQUIRED
none prepared

LICENSE, dated this .....16.....day of ....March..., 19.50 between the MUSEUM OF MODERN ART and/or the MUSEUM OF MODERN ART FILM LIBRARY CORPORATION, a New York Corporation (hereinafter sometimes referred to as Sub-Licensor), party of the first part, and

SAN FRANCISCO MUSEUM OF ART

(hereinafter sometimes referred to as Sub-Licensee), party of the second part:

WHEREAS the Sub-Licensor has assembled and is now assembling, pursuant to non-exclusive, revocable licenses to it under copyright and/or otherwise a library of prints and/or films of motion pictures of outstanding artistic and historical interest, dating from the early days of the motion picture art and is willing to make available to the Sub-Licensee, for educational purposes only and on the terms and conditions hereinafter set forth and/or referred to prints of either some or all of such motion pictures: and

WHEREAS the Sub-Licensee is desirous of obtaining the non-exclusive, revocable right to exhibit, for educational purposes and subject to said terms and conditions, prints of such of said motion pictures as are designated on the reverse side.

NOW, THEREFORE, it is hereby understood and agreed as follows:

FIRST: The Sub-Licensor hereby grants to the Sub-Licensee, and the Sub-Licensee hereby accepts, several and non-exclusive revocable licenses to exhibit at the place and on the dates specified on the reverse side, prints of said motion pictures designated on this license. All prints of all the motion pictures to be exhibited hereunder by the Sub-Licensee on any one date, are hereinafter and/or on this license sometimes collectively referred to as a program or programs.

SECOND: The Sub-Licensee hereby agrees to pay to the Sub-Licensor, and the Sub-Licensor hereby agrees to accept, as a license fee for all of the programs hereunder sub-licensed and furnished to the Sub-Licensee, the sum, as specified on the reverse side,

one hundred and thirty seven dollars 137.00

of ..... ($.....), lawful money of the United States of America, Fifty Per Cent (50%) of which shall be paid to the Sub-Licensor at its offices in New York City, New York before the shipment by it of the first program to be shipped hereunder and the remaining Fifty Per Cent (50%) of which shall be paid before the shipment by it of the.....3rd.....program hereunder, it being understood and agreed that all shipments to the Sub-Licensee hereunder shall be sent "Collect".

THIRD: The Sub-Licensee hereby agrees to return to the Sub-Licensor (through the same media of shipment employed by the Sub-Licensor in shipping them and in the same order and condition as delivered to the Sub-Licensee, reasonable wear due to proper use excepted, shipping charges prepaid) all programs and the containers in which they were shipped within fifteen hours after the last exhibition of the respective programs hereunder by the Sub-Licensee. The Sub-Licensee hereby further covenants and agrees forthwith to pay the Sub-Licensor for all loss of, and/or damage if any, done to, each of said prints, after the receipt thereof by the Sub-Licensee, the sum per linear foot necessary to actually replace any such lost or damaged footage of prints, with a minimum damage charge of five dollars ($5.00).

FOURTH: The Sub-Licensee hereby expressly covenants and agrees, as a special inducement to the Sub-Licensor to execute and deliver this License and to deliver the programs to be hereunder provided, that the exhibitions of said programs by and/or through the Sub-Licensee will be for educational purposes only and not in any event for commercial purposes and/or profit; and that admission fees, as such (as distinguished from fees charged for bona-fide memberships and/or enrollments in college, museum and/or similar educational courses, whose members thereby become qualified to attend such exhibitions) shall never be charged or permitted to be paid at the door or otherwise, in advance or afterwards, for the right to attend either (a) single exhibitions or (b) a series of such exhibitions. In the event that the Sub-Licensee shall breach the foregoing covenant and agreement the Sub-Licensor shall have the right, at any time thereafter, to terminate this License and all rights hereunder forthwith shall revert to the Sub-Licensor upon written notice to the Sub-Licensee of such termination. One or more failures on the part of the Sub-Licensor to exercise said right of termination shall not be deemed to be a continuing waiver of said right of termination by the Sub-Licensor. It is further hereby expressly covenanted and agreed and declared to be of the essence of this License that this License shall always be subject and subordinate to all of the terms, conditions and/or other provisions of the respective agreements between the Sub-Licensor and its respective Licensors from which said programs may be acquired by the Sub-Licensor, copies of which agreements are and will be kept on file in the office of the Secretary of the Sub-Licensor at 11 West 53rd Street, New York City, New York, or any subsequent business address of said Secretary, and shall be available there for personal inspection at all reasonable times by a duly authorized representative of the Sub-Licensee, upon request in writing.

FIFTH: The Sub-Licensee further covenants and agrees that the aggregate of all income directly or indirectly accruing to the Sub-Licensee (whether through class enrollment or membership fees, subscriptions paid to the Sub-Licensee and/or otherwise) from and/or in connection with said exhibitions, in excess of the cost and expenses (including said license fee hereinbefore specified to be paid to the Sub-Licensor) incurred by the Sub-Licensee in connection with said exhibitions shall be divided into two (2) equal parts, one of which shall be paid over by the Sub-Licensee to the Sub-Licensor, within thirty (30) days after the last exhibition of the last program to be exhibited by the Sub-Licensee hereunder, which part shall belong to the Sub-Licensor, its successors and assigns, absolutely and forever, for use as the Sub-Licensor may see fit in or in connection with developing, preserving, furthering and/or extending the activities of the Sub-Licensor and/or its said film library. The Sub-Licensee hereby further covenants and agrees that said other part of said excess income shall be retained by the Sub-Licensee and used by it only for the purposes of acquiring motion picture equipment and/or furthering library, museum, research and/or student theatre work, and/or for such other purposes as may be consented to in writing, in advance, by the Sub-Licensor.

SIXTH: It is specifically covenanted and agreed and made of the essence hereof that this License shall be terminable at any time, with or without cause, by the Sub-Licensor and that the Sub-Licensor, at all times, with or without cause, shall have the right to withdraw any one and/or more of the prints herein provided for—largely, but not solely, because similar conditions are imposed upon the Sub-Licensee by the provisions of some or all of its respective agreements with its said Licensors, due in part to the following facts: The highly specialized nature of the motion picture industry is such that there arises the occasional necessity of exercising emergency protection over copyright material and/or other property interests involved. Therefore, although said industry is friendly toward and interested in, and is anxious and willing and has undertaken to cooperate with, activities of the type contemplated by this License, such activities, nevertheless, could not be carried on by the Sub-Licensor or generously fostered by said industry unless said rights of termination were so reserved. Because said Licensors of the Sub-Licensor have assured the Sub-Licensor of their intention and willingness to cooperate as fully as they consistently can with the intention of the Sub-Licensor to supply substitute prints, as hereinafter expressed in the remainder of this paragraph, the Sub-Licensor hereby expresses its intention (in the event that said right of termination, and/or of withdrawal of one or more of the prints hereunder shall be exercised by the Sub-Licensor due to any exigencies and/or emergencies which may so dictate to the Sub-Licensor) of (a) endeavoring so far as it consistently can to supply the Sub-Licensee with substitute prints of other available motion pictures to replace prints which may be withdrawn hereunder; or (b) of repaying to the Sub-Licensee a pro-rata share of the entire license fee to be paid to the Sub-Licensor hereunder.

SEVENTH: Notwithstanding anything in this License contained, it is hereby specifically covenanted and agreed and made of the essence hereof that a condition precedent to the right of exhibition of the prints hereunder shall be that, in each instance, the place of such exhibition and/or the proprietor thereof and/or the Sub-Licensee shall have in advance thereof a valid and subsisting written license and/or consent from whatever persons, firms and/or corporations licenses and/or consents may be required concerning the use of sound and/or sound equipment in and/or in connection with such exhibition, and from the authors, copyright proprietors, performing rights societies and/or others having jurisdiction over the performances of any musical compositions which may be performed therein and/or in connection therewith.

EIGHTH: The Sub-Licensee hereby covenants and agrees to keep a careful and detailed attendance record of each exhibition hereunder and to mail a copy thereof to the Sub-Licensor forthwith following each such exhibition.

NINTH: The Sub-Licensee hereby covenants and agrees with the Sub-Licensor that it will forthwith notify the Sub-Licensor of any claims asserted against the Sub-Licensee because of any alleged infringement and/or violation by the programs of any common-law rights, copyright, literary, dramatic, musical, patent, trade-mark and/or any other rights.

TENTH: This License constitutes the entire agreement between the parties hereto and shall not be modified except in writing and shall not be deemed or construed to be a partnership agreement or to constitute a joint venture between the parties hereto.

ELEVENTH: This License, however, shall be deemed to have been entered into in, and shall be construed in accordance with the laws of, the State of New York, United States of America.

IN WITNESS WHEREOF, the parties hereto have duly executed this License as of the day and year above written.

THE MUSEUM OF MODERN ART
and/or
MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

By..... John Hall Wheelock
per JC

SAN FRANCISCO MUSEUM OF ART

By.....

THE MUSEUM OF MODERN ART FILM LIBRARY

No. 35

(make checks payable to The Museum of Modern Art, 11 West 53 St., New York 19, N. Y.)

A schedule of prints to be supplied by the Museum of Modern Art Film Library

to SAN FRANCISCO MUSEUM OF ART

for exhibition by it only at SAN FRANCISCO, CALIFORNIA

and only on the dates hereinafter specified, pursuant to the terms and conditions on the back hereof:

Series and Program	TITLE OF PRINTS	No. of Reels	Width	Silent or Sound	Date	Rental Fee
	Substituted —					
	BAMBINI IN CITTA	2	35mm	sound	May 2 1950	$8.00
	BARBONI	1	"	"	"	$6.00
	SURF AND SEAWEED (Berkeley)	1	"	"	" (B)	$$6.00
	SLIPPERY JIM	1	"	silent	"	$5.00
	THE PUMPKIN RACE		"	"	"	
						25.00

$25.00

IMPORTANT—*Fill in shipping instructions.*

TOTAL .....

SHIP FILM TO: .....

SHIP MUSIC TO: .....

SHIP PROGRAM NOTES TO: .....

NUMBER OF PROGRAM NOTES REQUIRED none prepared

LICENSE, dated this 21 day of April, 1950, between the MUSEUM OF MODERN ART and/or the MUSEUM OF MODERN ART FILM LIBRARY CORPORATION, a New York Corporation (hereinafter sometimes referred to as Sub-Licensor), party of the first part, and

SAN FRANCISCO MUSEUM OF ART

(hereinafter sometimes referred to as Sub-Licensee), party of the second part:

WHEREAS the Sub-Licensor has assembled and is now assembling, pursuant to non-exclusive, revocable licenses to it under copyright and/or otherwise a library of prints and/or films of motion pictures of outstanding artistic and historical interest, dating from the early days of the motion picture art and is willing to make available to the Sub-Licensee, for educational purposes only and on the terms and conditions hereinafter set forth and/or referred to prints of either some or all of such motion pictures: and

WHEREAS the Sub-Licensee is desirous of obtaining the non-exclusive, revocable right to exhibit, for educational purposes and subject to said terms and conditions, prints of such of said motion pictures as are designated on the reverse side.

NOW, THEREFORE, it is hereby understood and agreed as follows:

FIRST: The Sub-Licensor hereby grants to the Sub-Licensee, and the Sub-Licensee hereby accepts, several and non-exclusive revocable licenses to exhibit at the place and on the dates specified on the reverse side, prints of said motion pictures designated on this license. All prints of all the motion pictures to be exhibited hereunder by the Sub-Licensee on any one date, are hereinafter and/or on this license sometimes collectively referred to as a program or programs.

SECOND: The Sub-Licensee hereby agrees to pay to the Sub-Licensor, and the Sub-Licensor hereby agrees to accept, as a license fee for all of the programs hereunder sub-licensed and furnished to the Sub-Licensee, the sum, as specified on the reverse side,

of twenty five dollars ($25.00),

lawful money of the United States of America, ~~Fifty Per Cent (50%) of~~ which shall be paid to the Sub-Licensor at its offices in New York City, New York before the shipment by it of the ~~first~~ program to be shipped hereunder ~~and the remaining Fifty Per Cent (50%) of which shall be paid before the shipment by it of the program hereunder~~, it being understood and agreed that all shipments to the Sub-Licensee hereunder shall be sent "Collect".

THIRD: The Sub-Licensee hereby agrees to return to the Sub-Licensor (through the same media of shipment employed by the Sub-Licensor in shipping them and in the same order and condition as delivered to the Sub-Licensee, reasonable wear due to proper use excepted, shipping charges prepaid) all programs and the containers in which they were shipped within fifteen hours after the last exhibition of the respective programs hereunder by the Sub-Licensee. The Sub-Licensee hereby further covenants and agrees forthwith to pay the Sub-Licensor for all loss of, and/or damage if any, done to, each of said prints, after the receipt thereof by the Sub-Licensee, the sum per linear foot necessary to actually replace any such lost or damaged footage of prints, with a minimum damage charge of five dollars ($5.00).

FOURTH: The Sub-Licensee hereby expressly covenants and agrees, as a special inducement to the Sub-Licensor to execute and deliver this License and to deliver the programs to be hereunder provided, that the exhibitions of said programs by and/or through the Sub-Licensee will be for educational purposes only and not in any event for commercial purposes and/or profit; and that admission fees, as such (as distinguished from fees charged for bona-fide memberships and/or enrollments in college, museum and/or similar educational courses, whose members thereby become qualified to attend such exhibitions) shall never be charged or permitted to be paid at the door or otherwise, in advance or afterwards, for the right to attend either (a) single exhibitions or (b) a series of such exhibitions. In the event that the Sub-Licensee shall breach the foregoing covenant and agreement the Sub-Licensor shall have the right, at any time thereafter, to terminate this License and all rights hereunder forthwith shall revert to the Sub-Licensor upon written notice to the Sub-Licensee of such termination. One or more failures on the part of the Sub-Licensor to exercise said right of termination shall not be deemed to be a continuing waiver of said right of termination by the Sub-Licensor. It is further hereby expressly covenanted and agreed and declared to be of the essence of this License that this License shall always be subject and subordinate to all of the terms, conditions and/or other provisions of the respective agreements between the Sub-Licensor and its respective Licensors from which said programs may be acquired by the Sub-Licensor, copies of which agreements are and will be kept on file in the office of the Secretary of the Sub-Licensor at 11 West 53rd Street, New York City, New York, or any subsequent business address of said Secretary, and shall be available there for personal inspection at all reasonable times by a duly authorized representative of the Sub-Licensee, upon request in writing.

FIFTH: The Sub-Licensee further covenants and agrees that the aggregate of all income directly or indirectly accruing to the Sub-Licensee (whether through class enrollment or membership fees, subscriptions paid to the Sub-Licensee and/or otherwise) from and/or in connection with said exhibitions, in excess of the cost and expenses (including said license fee hereinbefore specified to be paid to the Sub-Licensor) incurred by the Sub-Licensee in connection with said exhibitions shall be divided into two (2) equal parts, one of which shall be paid over by the Sub-Licensee to the Sub-Licensor, within thirty (30) days after the last exhibition of the last program to be exhibited by the Sub-Licensee hereunder, which part shall belong to the Sub-Licensor, its successors and assigns, absolutely and forever, for use as the Sub-Licensor may see fit in or in connection with developing, preserving, furthering and/or extending the activities of the Sub-Licensor and/or its said film library. The Sub-Licensee hereby further covenants and agrees that said other part of said excess income shall be retained by the Sub-Licensee and used by it only for the purposes of acquiring motion picture equipment and/or furthering library, museum, research and/or student theatre work, and/or for such other purposes as may be consented to in writing, in advance, by the Sub-Licensor.

SIXTH: It is specifically covenanted and agreed and made of the essence hereof that this License shall be terminable at any time, with or without cause, by the Sub-Licensor and that the Sub-Licensor, at all times, with or without cause, shall have the right to withdraw any one and/or more of the prints herein provided for—largely, but not solely, because similar conditions are imposed upon the Sub-Licensee by the provisions of some or all of its respective agreements with its said Licensors, due in part to the following facts: The highly specialized nature of the motion picture industry is such that there arises the occasional necessity of exercising emergency protection over copyright material and/or other property interests involved. Therefore, although said industry is friendly toward and interested in, and is anxious and willing and has undertaken to cooperate with, activities of the type contemplated by this License, such activities, nevertheless, could not be carried on by the Sub-Licensor or generously fostered by said industry unless said rights of termination were so reserved. Because said Licensors of the Sub-Licensor have assured the Sub-Licensor of their intention and willingness to cooperate as fully as they consistently can with the intention of the Sub-Licensor to supply substitute prints, as hereinafter expressed in the remainder of this paragraph, the Sub-Licensor hereby expresses its intention (in the event that said right of termination, and/or of withdrawal of one or more of the prints hereunder shall be exercised by the Sub-Licensor due to any exigencies and/or emergencies which may so dictate to the Sub-Licensor) of (a) endeavoring so far as it consistently can to supply the Sub-Licensee with substitute prints of other available motion pictures to replace prints which may be withdrawn hereunder; or (b) of repaying to the Sub-Licensee a pro-rata share of the entire license fee to be paid to the Sub-Licensor hereunder.

SEVENTH: Notwithstanding anything in this License contained, it is hereby specifically covenanted and agreed and made of the essence hereof that a condition precedent to the right of exhibition of the prints hereunder shall be that, in each instance, the place of such exhibition and/or the proprietor thereof and/or the Sub-Licensee shall have in advance thereof a valid and subsisting written license and/or consent from whatever persons, firms and/or corporations licenses and/or consents may be required concerning the use of sound and/or sound equipment in and/or in connection with such exhibition, and from the authors, copyright proprietors, performing rights societies and/or others having jurisdiction over the performances of any musical compositions which may be performed therein and/or in connection therewith.

EIGHTH: The Sub-Licensee hereby covenants and agrees to keep a careful and detailed attendance record of each exhibition hereunder and to mail a copy thereof to the Sub-Licensor forthwith following each such exhibition.

NINTH: The Sub-Licensee hereby covenants and agrees with the Sub-Licensor that it will forthwith notify the Sub-Licensor of any claims asserted against the Sub-Licensee because of any alleged infringement and/or violation by the programs of any common-law rights, copyright, literary, dramatic, musical, patent, trade-mark and/or any other rights.

TENTH: This License constitutes the entire agreement between the parties hereto and shall not be modified except in writing and shall not be deemed or construed to be a partnership agreement or to constitute a joint venture between the parties hereto.

ELEVENTH: This License, however, shall be deemed to have been entered into in, and shall be construed in accordance with the laws of, the State of New York, United States of America.

IN WITNESS WHEREOF, the parties hereto have duly executed this License as of the day and year above written.

THE MUSEUM OF MODERN ART
and/or
MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

By John H. Whitney
pr Iris

SAN FRANCISCO MUSEUM OF ART

By

end June

Museum M. Art	75.50
Postage, express, Musicians & Harry Smith	197.03
Wm. Dennis (B)	2.60
Alexander Hamid	10.00
Canadian	3.00
Palmer films	33.38
A.F. films (B)	19.00
Hinds & Kaye	11.93
Brandon (B)	34.91
Young (B)	10.00
Union Wash (B)	8.00
" " (S.F.)	9.73
	417.08

In July -

Telephone 114.83
Express
postage

Museum of Modern art 68.50

Elwood Decker 10.00

Express 19.50

212.83

1214.52

In May - $340.80 - Receipts

Athena - 42.89
Film Center - 8.42
Film Classic - 12.00
Museum M. - 4.50
Skinner - 2.59
~~F. Stoa/Harbor 200.00~~
Hirsch & Kaye 47.28
Rudolph Cohen 40.00
Patterson & Hall 7.97
Skinner (B) 6.00
Warner (B) 15.00
Franco-Amer 3.00
Wallace 8.50
greenwood 139.05
check 3.60

340.80
417.08

Frank S. 200.00

WMA – 7.32 33.20 (est.)

Fisch. – 2.11 – 2.11

~~Kenneth~~

Kenneth – 1.60 – 1.60

Whitney 1.70 – 1.70

Cockwell 2.30 – 2.30

– 2.25 – 3.15

Dunn

ITT

~~(An Express) Hamilton – 7.32 – 3.20~~

R B Foster expenses

①	Los Angeles trip – 4 days and airplane-round trip	87.00
②	Car rental for Berkeley series first night	11.61
③	Wires sent	8.50
④	Telephone expenses	2.00
⑤	Time off from work: 4½ days @ 25.00/day	112.50
		$221.61

15
15
15
35
15
15
15
2.70 – L.A.
13.75 – N.Y.
1.75 – L.A.
1.85 – L.A.

21.30

1.13
15.00

15.00
7.
22.50

FORM 104 REV.—500M SETS—8-46

PRINTED IN U. S. A.

WARNER BROS. PICTURES DISTRIBUTING CORPORATION

OFFICE COPY

BOOKER'S WORK SHEET

ZONE

CIRCUIT Art In Cinema

THEATRE University of California TOWN & STATE Berkeley Calif

DATE 3/25/41

BRANCH SF

CONT. NO.	TRAILER NEW DATE	TRAILER OLD DATE	REL. NO.	SUBJECT	TRL. RENTAL	FEATS. & SHORTS NEW DATE	FEATS. & SHORTS OLD DATE	TERMS RENTAL	TERMS %	INV. NO.
				1605 Jamming the Blues		4/15		M/C		
				For Art In Cinema Exhibit						
				Send Copy to Mr Foster						

COMMENTS:-

BILLER PRINT BOOK BOOKER

March 27, 1947.

Dear George:

Here are the names and addresses of the 3 people to whom we sold three of the U. of Calif. Art in Cinema Series - 2 to Miss Lengfeld - $6.00
1 to Miss Brunkow . 3.00 Total $9.00

As I told you over the telephone, I will hold the nine dollars here to add to the money you send me for sale of tickets over there - you will keep $9.00 of that money to reimburse you for the tickets we sold for you. Sounds most involved - but one always thinks, "in case I die, people should know I am honest". So here I am on record.

Enclosing the tickets we have left also - #54 through 100. (100 not 110).

Am glad the Berkeley Series has sold so well, ours has gone well too, as I told you on the telephone.

Be seeing you.

Sincerely,

Mrs. Noble Hamilton,
In charge of film programs.

Mr. George Leite,
Daliel's Gallery,
2466 Telegraph Ave.,
Berkeley, California.

Expenses	Wires	Phone
15.62	4.34	11.45
3477	1.13	80
50.39	270	3.15
15.37	754	15.40
	1024	
	25.95	

Rev. Fund
500
15.49
2683
600

43.32

Thos Apel

UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

April 11, 1947

Mr. Richard Foster
San Francisco Museum of Art
War Memorial Civic Center
San Francisco, California

Dear Mr. Foster:

I wish you would collect your financial papers and make an appointment with my secretary to see me next week so that we can make arrangements for the financial settlement of the ART IN CINEMA series.

Sincerely,

Boyd B. Rakestraw,
Associate Director

BBR:rf

UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

April 23, 1947

Mr. Richard Foster
San Francisco Museum of Art
War Memorial Civic Center
San Francisco, California

Dear Mr. Foster:

I have examined your rough statement concerning expenditures. The regulations under which I operate require that certain things be done. I think you will have no difficulty with this.

1. In order to reimburse you for an expenditure paid, such as telephone, stenographer, addressing, etc., I would need a receipted bill. I doubt if this will be difficult for you to get.

2. I assume that the film rentals have not been paid; therefore, I would need a bill for each one with the name and address of the person to be paid. In the case of the Museum of Modern Art the contract will suffice provided you O.K. the receipt of films.

3. For payments to individuals I would need the Report on General Assistance Employees and the Biography filled out, copies of which are attached. Since it will be difficult for me to pay any amount to an organization, perhaps it would be simpler if Mr. Velguth and Mr. Stauffacher would fill out these forms.

I hope that you will forward to me immediately what you have on hand, and return these forms filled out, so that I can put them through for payment.

In May I plan to go east, so I would like to clear up these items as fast as I can.

Sincerely,

Boyd B. Rakestraw,
Associate Director

BBR:rf
Att.

If you have any difficulty
otherwise we can clear them.
You have been very cooperative
BBR

Berkeley expenses

Rentals	160 artists	206	
	146 MMA	+50	(Richter)
	$206	+100	
Phone calls - 2		30	
Printing bill - tickets + programs		206	
Music rental + Uelgutt		50	
Wires - 15		20	
Museum expense		100	512
Frank - programmates		200	50
George - handling		200	562
Foster - arranging		200	
		700	
		TOTAL	$1212
			50
			$1262
			+100
			1362

Receipts 800 x 3.00 = $2400

UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

July 16, 1947

Mrs. Noble Hamilton
San Francisco Museum of Art
War Memorial Civic Center
San Francisco, California

Dear Mrs. Hamilton:

As you requested, we are enclosing the list of people who attended the "Art in Cinema" programs given in Wheeler Hall and to whom you wish to send the new catalog. University Extension did not make a list of the individuals who were unable to secure tickets.

Also attached are two bills from the Museum of Modern Art in New York.

Mr. Rakestraw is away at the present time but is planning to call you after he returns from his trip next week.

Sincerely,

Ruth H. Forgy

For Boyd B. Rakestraw, Associate Director & Bus. Mgr.

BR:rhf

Att.

July 22, 1947

Mr. Boyd E. Rakestraw,
Associate Director,
University Extension,
University of California,
Berkeley, 4, California.

Dear Mr. Rakestraw:

Thank you and Miss Forgy for the list of Art In Cinema subscribers. I realize what a chore it must have been to type all those names off and we are most appreciative of the time and effort involved.

My letter to you evidently to me must have crossed in the mail. I was glad to receive the two bills from the Museum of Modern Art - one of the, had already been paid, the other we knew should be paid, and had wondered where the bill was.

Again, many thanks.

Most sincerely,

Mrs. Noble Hamilton,
Membership Secretary.

F. Naufladers original letter to Dr. M.

To: Dr. Morley
Re: Art in Cinema

THE FILM RENTAL PROJECT: Our experimental film unit program (which consists of the Moholy-Nagy films, 1 one Robert Howards, 2 of my own, 1 of Martin Metal's, 1 of Hal McCormick's, plus an occasional additional film), has already had a number of bookings, and is scheduled for three more definitely this month: At Cranbrook Academy, Detroit; Colorado Springs Art Center; Vallejo J.C. for the Northern California Junior College Association's Spring meeting. All of these bookings have come in without any publicity being issued, having apparently been evoked by word-of-mouth. Since I want to start issuing a publicity sheet on these films, I think it necessary for us to come to an agreement concerning the proceeds from them.

There has never been any doubt in my mind that we could not only pay for what expenditures result from setting up this project, but could provide a small income in addition. The cost of setting this up so far has been mainly the cost of having the Moholy-Nagy films reduced from 35mm. to 16mm, which we did, as you remember, and the charge for this was $295.00, half (or$147.00) of which has already been paid out of the existing Art in Cinema money, last November. I had no other reason for recommending that this bill be paid in two parts except that I felt it might be better to wait a short while on the second payment so that we would not drain the Art in Cinema Fund completely at one time. As it turned out there was no need to worry on this score. At this time there are some additional expenses which, however, should mark the end of the cost of setting up the film rental unit.

The additional expense is concerned with Martin Metal's film FORM EVOLUTION which I shot and edited for him. He had an original musical score composed for this film by Leonard Rosenman, and this was performed by five union musicians and recorded on a tape recording. This considerable bill was paid for by Metal. The composition is a good one, and the film itself is good. But existing in this condition, it was only possible to show the film and the musi here at the museum where we could run the latter on a tape machine. It was impossible to rent it out - the film was an original Kodachrome, and would suffer from many showings. Metal could not stand the cost of having a dupe print with a sound track made. His proposition, to turn the commercial rights of the film over to me, or to the museum, if we could pay for this, puts it in the same category as the Moholy-Nagy films in that we can thus keep any and all proceeds from it. If this film was of mediocre quality I would say not to bother with it, but it does happen to be the kind of abstract film, particularly with the music, that is and will be very popular with film study groups, artists, etc. It seems to me then, that this would be a legitimate use of ### part of the Art in Cinema Fund, to have this dupe and sound track made, which I did early this month, as there were several requests for its showing - one at Cal. and one at Wayne University, and then there are these playdates coming up. The cost of having this done is attached.

Setting up the rental unit has cost Art in Cinema, thus, $446.03:

Reduction of the Moholy-Nagy films..$294.80

Sound and dupe on "Form Evolution... 151.23

$446.03

Of this, $147.40 has already been paid. 147.40

$298.63 ← Left to pay

As of now - excluding the monies currently coming in for subscriptions on the coming sixth series - Art in Cinema has approximately $650.00 in the fund. This sum is, of course, the remaining money that was left after all expenses connected with last year's series were paid, including my own percentage.

I would like to clear up the expenses on the rental project as soon as possible in order to start with a clean slate with the coming series' financial matters, providing, of course, it meets with your approval.

The actual handling of this rental film unit will entail quite a bit of work which I expect to do myself. Program notes will accompany the films, inspection for possible breakage, etc. will be frequent, handling the correspondence and keeping the bookings straight, are the items that constitute this task. I would now like to come to a workable and satisfactory agreement as to the division of each $35.00 rental fee that comes in. This is rather difficult to figure accurately because of that unit of films, two of them belong to me, and were financed by myself, while the Howard and the McCormick have been loaned carte blanche to Art in Cinema, as has the other film by Metal, COLOR. These films have entailed no expense to Art in Cinema. Out of every $35.00 rental payment, does $12.00 to the fund, and $23.00 to me seem excessive? In view of the above cost of setting this project up, it does seem a small return to the fund, but I think that it will be quite a steady repayment, and at the same time, a fair return for my time and investment in my own films. This matter is certainly open to discussion, however.

This fee to you seems anticipating
and I am in agreement - also I may do
$298.63 amount outstanding
as detailed above

April 25, 1950

3 3 3 3 3 3 3

THE BERKELEY ART IN CINEMA SERIES: I have made arrangements with Mr. Boyd Rakestraw, business manager of the University Extension, to put on a series of four programs under the joint sponsorship of the Museum and the University Extension. The circular on this, and the confirming letter from Mr. Rakestraw are attached. It has been agreed that I will do this for the fee of $500.00 out of which I will pay all film rentals. I am sure that I can see the program through for about $200.00 in film rentals.

Since I am booking all of these films for Berkeley concurrently with the films for our own series, they will appear on all the invoices as charged to us. It will be necessary for me to mark each invoice as to whether it will be charged to the Berkeley series or to our own series. The possibility for confusion will thereby be eliminated. (The Berkeley series will consist of a different selection of films than those we will show here in order to not run competition to ourselves.)

The museum should therefore be reimbursed for certain services, the principle one being the bookeeping involved. And since I am providing the Berkeley series also with program notes, there should be a reimbursmen for having them mimeographed, providing that Mr. Gonzolez has the time. If he does not, I will have them done outside at my own expense, which is part of the aggreement on what I will provide for them.

The $500.00 fee for all of this will be made out to the Museum, and the sum of the invoices plus whatever we agree is fair compensation for the bookeeping involved, will be subtracted, and the rest will then go to me.

This arrangement seems satisfactory. I agree [signature] March 25, 1950

THE SIXTH SERIES AT THE MUSEUM: The four nights of Art in Cinema in May are well under way, and so far the advance subscription sales are very gratifying.

As an interesting innovation I have tried to arrange the Harry Smith film- live musician combination that should prove rather unprecedented and unique. The musicians (5) have agreed to participate for the sum total of $50.00. Harry Smith wants $50.00 for his part of it. This, I think, is quite justified since we have often before paid as high as $100.00 for rental on a film, and, although I do not have all of my figures together at this time, I already see that the sixth series will be low in cost, otherwise.

($50.00)

However, Smith wants this fee/now in advance so he can have some laboratory work done this month on his films. I told him that I thought it would be alright for this advance to be made, and this awaits your approval.

We may advance this $50.00 to Harry Smith now

April 25, 1950

to EBH

April 18th - Note from Dr. Morley in reference to ART IN CINEMA - an answer to an analysis of the rental service of films and the rate of paying the Art In Cinema Fund and Frank Stauffacher, sent to Dr. Morley 4/18/50, written by Mr. Stauffacher - also his letter to Mr. Rakestraw and Mr. Rakestraw's answer.

This seems quite fair all the way around. Better have some copies made and I can countersign one for Frank Stauffacher to keep , another one for our files and we'll have extra for reference. I note that Mr. Rakestraw in his letter speaks of our announcing his series in our publicity - Bulletin, I suppose. Have you told Bob about this? I think it is all right to cooperate this way and it is an advantage for us to keep our connexion with it. Probably ust a note that a comparable program on such and such dates but with different titles would do. Will you check please.

It will take 25 rentals to pay off the ART IN CINEMA outlay before the costs of setting up will be met. That is all right if Frank Stauffacher realizes it and I would suggest no further substantial outlay until it can be built up again in order to avoid getting in a a tight place and having difficulty in doing what he wants.

OK Hsm April 25, '50

Note on British film book, which Frank had sent to Dr. Morley for her interest.

Very nice. Does Frank Stauffacher think this as a good book for us to get for the library? I think we should build a section in this field as we do around ~~did invitations.~~ all our activities.

w. a. Palmer films, inc.

40 FREMONT STREET • SAN FRANCISCO 5 • CALIFORNIA

INVOICE No. 3866

SOLD TO

Frank Stauffacher
San Francisco Museum of Art
War Memorial Building
San Francisco, California

YOUR ORDER No.

OUR JOB No. 4048

DATE 5/16/50

1 Composite Sound and Color print, A & B 50 feet @ .155 per ft	$ 7.75
1 1200-foot reel	3.25
	11.00
City and State Sales Tax	.39
	$ 11.39

Carl

WARNER BROS. PICTURES DISTRIBUTING CORPORATION

48FF 11-48 215 Golden Gate Ave. San Francisco 2, Cal.

INVOICE

WEEK ENDING	SHIP TRAILER	Ship Feature/Short	SHIP VIA		PRIOR DATES CANCELLED	Date of Confirmation	Film Rental Per Contract
5/6		5/2	~~EXPRESS~~ CALL	46562		3/28	

Contract No.	PLAYDATE	Release No.	SUBJECT	ITEM	AMOUNT
				TRAILER RENTAL	
				RENTAL	
VGC	5/2	1605	JAMMING THE BLUES	RENTAL	15.00
				RENTAL	
				TAX	
				Transportation	
				Please Remit This Amount →	15.00

HAVE YOU ORDERED YOUR WARNER BROS. TICKET SELLING ACCESSORIES?

THEATRE

MUSEUM OF ART
CIVIC CENTER
SAN FRANCISCO
CALIF

ACCT. NO. NP

% TERMS

FORM 104 REV.—500M SETS—12-49

PRINTED IN U.S.A.

WARNER BROS. PICTURES ~~DISTRIBUTING~~ CORPORATION

BOOKER'S WORK SHEET

OFFICE COPY

ZONE

CIRCUIT CIVIC CENTER

DATE 3/27/50

THEATRE MUSEUM OF ART TOWN & STATE S.F. BRANCH SF.

CONT. NO.	TRAILER NEW DATE	TRAILER OLD DATE	REL. NO.	SUBJECT	TRL. RENTAL	FEATS. & SHORTS NEW DATE	FEATS. & SHORTS OLD DATE	TERMS RENTAL	TERMS %	INV. NO.
			1605	JAMMING THE BLUES		5/2		15 -		
				CALL-SAME DAY						

COMMENTS:- MR. STAUFFACHER. PLEASE PICK THIS UP ON THE MORNING OF 5/2

CUT OFF CLERK | AVAILABILITY CLERK | CONTRACT CLERK | MGRS-SALESMANS CUTOFFS | BOOKER

w. a. Palmer films, inc.

40 FREMONT STREET • SAN FRANCISCO 5 • CALIFORNIA

INVOICE No. 3867

SOLD TO

Frank Stauffacher
San Francisco Museum of Art
War Memorial Building
San Francisco, California

YOUR ORDER No.

OUR JOB No. 3867

DATE 5/16/50

Signature Material:

Special optical print - Silent 50 feet @ .145 per ft	$ 7.25
City and State Sales Tax	.25
	$ 7.50

Paid

R

ATHENA FILMS

165 WEST 46th STREET, NEW YORK 19, NEW YORK • PLAZA 7-2320

CONTRACT AND INVOICE

CUSTOMER'S ORDER NO. letter 3/8/50

DATE ENTERED 3/9/50
TERMS: net - 10 days
SHOW DATES May 26, 1950
SHIPPING DATE May 17, 1950
VIA parcel post, sp. del.
DUE BACK DATE June 5, 1950
VIA parcel post sp. del.

SHIP TO Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

CHARGE TO: Same

#9

FILMS AND SERVICES		AMOUNT DUE
SALE OR LEASE		
RENTAL THE QUIET ONE 16MM sound	$40.00	
SHIPPING CHARGES	2.39	
DAMAGE INSURANCE	.50	
SALES TAX		
		$42.89

Paid

The above films are provided subject to conditions printed on the back of this CONTRACT-INVOICE which are acknowledged and specifically agreed to by customer upon acceptance of film. Please return these films PROMPTLY.

ATHENA FILMS CONTRACT

In accepting films from common carrier, the Exhibitor specifically agrees:

(1) To pay the shipping charges including insurance both ways

(2) To return the films immediately after showing, to the distributor. Films must never be retained beyond date reserved, without first obtaining specific authorization well in advance. Overtime surcharge accrues on films not shipped back (or delivered by messenger) the morning after run.

(3) To return film on Distributor's reels and in his containers.

(4) To pay for replacing film torn , broken or otherwise damaged between the time of shipment to the Exhibitor and the time film is returned to the Distributor by the common carrier. Films are inspected before they are shipped, to insure good condition.

(5) That each booking is for renter's own use. Film is not to be subleased to others without express authorization from the Distributor.

(6) That the film is to be used for non-theatrical exhibitions only; for use within the territory of continental United States only, unless specifically stated.

(7) That films rented, leased or sold are not to be duplicated in whole or part, NOR ARE THEY TO BE USED FOR TELEVISION, UNLESS SO AUTHORIZED BY THE DISTRIBUTOR.

(8) That title rights remain vested in producer.

(9) That the Exhibitor is not authorized to make any modifications, eliminations, additions, or interpolations in any part of the films.

PATTERSON & HALL

DUPLICATE INVOICE

May 18, 1950
SFO-957

San Francisco Museum of Art
Civic Center
War Memorial Building

Attn: Arts & Cinema
direct
AO-932

"OCTOBER STORY"...

Matte photostats various sizes of book pages and type	$5.47
State and City Sales Tax	.19
	$5.66

Rec'd

Stats ADV

Tax Exempt Photography

Taxable Photography
$5.47

Tax Exempt Typography

Taxable Typography

Tax Exempt Art

Taxable Art

Sales Tax
$ .19

PATTERSON & HALL

DUPLICATE INVOICE

May 18, 1950
SFO-957

San Francisco Museum of Art
Civic Center
War Memorial Building

Attn: Arts & Cinema
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Matte photostats various sizes of book pages and type	$5.47
State and City Sales Tax	.19
	$5.66

Tax Exempt Photography

Taxable Photography
Stats
$5.47

Tax Exempt Typography

Taxable Typography

Tax Exempt Art

Taxable Art

Sales Tax
$ .19

PATTERSON & HALL

DUPLICATE INVOICE

May 22, 1950
SFO-997

San Francisco Musemm of Art,
Civic Center
War Memorial Building.

Attn: Arts & Cinema
direct
AO-1000

"PHOTOSTATS"...

4 negatives of lettering	$ 2.23
State and City Sales Tax	.08
	$2.31

Ordered by: Frank Stauffacher

Paid

Tax Exempt Photography	
Taxable Photography	
State [illegible]	
	$2.23
Tax Exempt Typography	
Taxable Typography	
Tax Exempt Art	
Taxable Art	
Sales Tax	$ .08

PATTERSON & HALL

DUPLICATE INVOICE

May 22, 1950
SFO-997

San Francisco Musemm of Art,
Civic Center
War Memorial Building.

Attn: Arts & Cinema
direct
AO-1000

"PHOTOSTATS"...

4 negatives of lettering	$ 2.23
State and City Sales Tax	.08
	$2.31

Ordered by: Frank Stauffacher

Tax Exempt Photography	
Taxable Photography	$2.23
Tax Exempt Typography	
Taxable Typography	
Tax Exempt Art	
Taxable Art	
Sales Tax	$ .08

INVOICE

Date JUNE 6, 1950

No. 26093

Your Order No.

Ship Via AIR EXPRESS COLLECT

Wm. M. DENNIS

2506½ West 7th Street | **Film Libraries** | Los Angeles 5, California

TELEPHONE FITZROY 3722

To SAN FRANCISCO MUSEUM OF ART,
ATT'N: FRANK STAUFFACHER
CIVIC CENTER
SAN FRANCISCO, CALIF.

NET CASH

CAT. NO.	TITLE	PLAY DATES	RENTAL
	BEGONE DULL CARE	JUNE 8	$2.50
		FDC	.10
			$2.60

Paid

UNDERHILL 1067

WARNER BROS.

PICTURES
DISTRIBUTING CORPORATION

DISTRIBUTORS OF
WARNER BROS.-FIRST NATIONAL PICTURES · VITAPHONE SHORT SUBJECTS

215 GOLDEN GATE AVENUE
SAN FRANCISCO 2, CALIF.

May 11, 1950

U.C.

Museum of Art
Civic Center
San Francisco, Calif.

Dear Sir:

The enclosed statement(s) are submitted for verification with your records in conjunction with our audit of branch records and accounts.

If you find our statement(s) to be correct as rendered please favor us with an early remittance or advise as to when remittance may be expected.

Should you, however, take exception to our statement(s) kindly favor us with full particulars so that we may investigate and make any needed adjustments.

Please accept our thanks for the co-operation we are so confident you will extend.

Very truly yours,

V. L. Mauro

V. L. Mauro
Traveling Auditor

V.L.M.

MAY 13 1950

MOTION PICTURE EQUIPMENT

HIRSCH & KAYE

239 GRANT AVENUE
PHONE GARFIELD 7370
SAN FRANCISCO. 8. CALIF.

PHOTOGRAPHIC
APPARATUS AND SUPPLIES

SOLD TO

San Francisco Museum of Art
Civic Center
San Francisco, California

OUR ORDER NO. FORM 45 30M 6-46	YOUR NO.	SHIPPED	VIA	INVOICE DATE
N 6116		4/26/50		4/29/50

3	Rolls Kodachrome 16mm. 100 ft.	10.20 roll	10%	30.60
				3.06
				27.54
			State Sales Tax	.83
				28.37

Picked up by : Harry Swift

Paid

MOTION PICTURE EQUIPMENT

HIRSCH & KAYE

239 GRANT AVENUE
PHONE GArfield 7370
SAN FRANCISCO. 8. CALIF.

PHOTOGRAPHIC
APPARATUS AND SUPPLIES

SOLD TO

San Francisco Museum of Art
Civic Center
San Francisco, California

OUR ORDER NO. N 6116 YOUR NO. SHIPPED 4/26/50 VIA INVOICE DATE 4/29/50

FORM 45 30M 6-46

3	Rolls Kodachrome 16mm. 100 ft.	10.20 roll	10%	30.60 3.06
				27.54
			State Sales Tax	.83
				28.37

Picked up by : Harry Swift

Phone :
SKyline 1-3615

WALLACE FILMS

DIVISION OF AUDIO FILM CENTER
290 Seventh Avenue
San Francisco 18, California

No. 8673
Date : 5/26/50

Your Order :

TO: San Francisco Museum of Art
Att: Mr. Staeffacher
War Memorial, Civic Center
San Francisco, California

Terms : Net Cash
Payable in U. S. Funds

DR.

Shipped via : Parcel Post

Our Order No. From Ideal, L.A

Films furnished for non-theatrical use only. Television rights reserved.

ITEMS	CHARGES	CREDITS	BALANCE
Rental JAIL BAIT, 5/12	$3.30		
THREE MEN ON A LIMB, 5/26	3.30		
Postage	1.70		
Film damage ins.	.20		
	$8.50		

Paid

Your cancelled check is your receipt. Make checks payable to Wallace Films.

MOTION PICTURE EQUIPMENT

HIRSCH & KAYE

239 GRANT AVENUE
PHONE GARFIELD 7370
SAN FRANCISCO, 8, CALIF.

PHOTOGRAPHIC
APPARATUS AND SUPPLIES

SOLD TO

San Francisco Museum of Art
& Cinema Society Art
Civic Center
California

OUR ORDER NO. FORM 45 30M 6-46	YOUR NO.	SHIPPED	VIA	INVOICE DATE
N 6131		1-5-50		5-27-50

2	Roll K A 16 mm 1001 ft.	10.20 ea.	10%	20.40 2.04	18.36
					.55
					$18.91

Rec'd

MOTION PICTURE EQUIPMENT

HIRSCH & KAYE

239 GRANT AVENUE
PHONE GArfield 7370
SAN FRANCISCO, 8, CALIF.

PHOTOGRAPHIC
APPARATUS AND SUPPLIES

SOLD TO

San Francisco Museum of Art
& Cinema Society Art
Civic Center
California

OUR ORDER NO. FORM 45 30M 6-46	YOUR NO.	SHIPPED	VIA	INVOICE DATE
N 6131		1-5-50		5-27-50

2	Roll K A 16 mm 1001 ft.	10.20 ea.	10%	20.40 2.04	
					18.36
					.55
					$18.91

May 29,1950

Rudolph Carlson
Hotel Algonquin
59 West 44th St.
New York City

Rental for two films.

VALLEY OF DREAMS	$20.00
A DIVIDED WORLD	20.00
	$40.00

Paid

INVOICE DATE
May 31, 1950

NATIONAL FILM BOARD

OTTAWA - CANADA

PLEASE QUOTE INVOICE No. 33977
ON YOUR REMITTANCE 33977

TERMS: NET ~~30 DAYS~~

BILLED FROM 400 W. MADISON STREET, CHICAGO 6, ILLINOIS

SOLD TO
Mr. Frank Stauffacher
SAN FRANCISCO MUSEUM OF ART
Civic Center
San Francisco 2, California

SHIPPED TO:

VIA Exp.collect DATE May 12, 1950

YOUR ORDER No.	OUR ORDER No.	ITEM	UNIT PRICE	TOTAL
May 13/50	146258	One-day rental May 19/50		
		LOOPS (Koda.)	$2.50	
		STARS AND STRIPES (Koda.)	2.50	
				$5.00

PAYABLE IN U.S. DOLLARS

Paid

U. S. POSTAL NOTES
NOT NEGOTIABLE IN CANADA

MAKE REMITTANCE PAYABLE TO THE RECEIVER GENERAL OF CANADA

DUPLICATE INVOICE

~~SEND REMITTANCE TO:~~ CHIEF TREASURY OFFICER
NATIONAL FILM BOARD
OTTAWA

w. a. Palmer films, inc.

40 FREMONT STREET • SAN FRANCISCO 5 • CALIFORNIA

INVOICE No. 3852

SOLD TO

San Francisco Museum of Art
Art and Cinema Section
War Memorial Building
San Francisco, California

YOUR ORDER No.

OUR JOB No. 4026

DATE 5/9/50

Silent Kodachrome printing

112 feet @ .125 per ft	$ 14.00
City and State Sales Tax	.49
	$ 14.49

Paid

w. a. Palmer films, inc.

40 FREMONT STREET • SAN FRANCISCO 5 • CALIFORNIA

INVOICE No. 3777

SOLD TO

Frank Stauffacher
San Francisco Museum
War Memorial Building
San Francisco, California

YOUR ORDER No.

OUR JOB No. 3868

DATE 3/31/50

Paid

"Form Evolution"

Dubbing from tape to film	$ 50.00
Sound Stock & processing	20.00
	70.00
City and State Sales Tax	2.45
	$ 72.45

w. a. Palmer films, inc.

40 FREMONT STREET • SAN FRANCISCO 5 • CALIFORNIA

INVOICE No. 3726

SOLD TO

Frank Stauffacher
San Francisco Mueseum
War Memorial Building
San Francisco, California

YOUR ORDER No.

OUR JOB No. 3869

DATE 3/23/50

Paid

"Form Evolution"

Sound and Color Answer Print 479 feet @ .135 per ft		$ 64.67
1 1200-foot reel and can @ 3.25 ea		6.50
1 1200-foot aluminum shipping case		4.95
		76.12
City and State Sales Tax		2.66
		$ 78.78

w. a. Palmer films, inc.

40 FREMONT STREET • SAN FRANCISCO 5 • CALIFORNIA

INVOICE No. 3852

SOLD TO

San Francisco Museum of Art
Art and Cinema Section
War Memorial Building
San Francisco, California

YOUR ORDER No.

OUR JOB No. 4026

DATE 5/9/50

Silent Kodachrome printing

112 feet @ .125 per ft	$ 14.00
City and State Sales Tax	.49
	$ 14.49

MOTION PICTURE EQUIPMENT

HIRSCH & KAYE

239 GRANT AVENUE
PHONE GARFIELD 7370
SAN FRANCISCO, 8, CALIF.

PHOTOGRAPHIC
APPARATUS AND SUPPLIES

SOLD TO

San Francisco Museum of Art.
Art & Cine' Section
Civic Center
San Francisco
California

OUR ORDER NO.	YOUR NO.	SHIPPED	VIA	INVOICE DATE
N 6107				6-10-50

FORM 45 30M 6-46

1 EK "100" - 16mm "A" color	10.20 ea.	10%	10.20 1.02	9.18
1 B&H Proj. Oil	.40 "	net		.40
2 # 3200 Kelvin Lamps 500 Watt.	1.00 "	"		2.00
				11.58
			3% Tax	.35
				11.93

Paid

Feb.25,1950

Muriel S. White
Secretary to Mr. Rakestraw
University Extension
Berkeley 4, Calif.

Dear Mrs. White,

Thank you for your letter of Feb.27 stating the dates in May and June, according to Mr. Rakestraw, that will be available for an Art in Cinema Series.

As you requested, I will list specifically the items and services that will be provided,for the agreed sum of $500.00. for the four programs:

Cost of all films.
All express charges concerned.
Organization and preparation of each program
Organization and preparation of program notes.
Phonograph records for all films without sound track, and someone to play these records.

All incidental expenses connected with booking the films, handling them, minor repairs in the case of breakage, etc.

I assume that the University Extension will take care of such items as tickets, ushers, projectionist, and matters pertaining to Wheeler Hall. When we had the series in 1947 at Wheele Mr. Rakestraw provided a special double turntable setup near the left of the stage for the music director to synchronize his records with the screen, but that will not be necessary this time provided there is a set of turntables, or even one, in the projection room or someplace in view of the screen - as most of the films intended for the series will have sound tracks. But since a few of them do not, it will be important to put music to them.

In publicizing the series, I will be happy to cooperate in any way possible. The museum has a large collection of well-mounted stills from the films, and it has been my experience in putting on these Art in Cinema series here, that a display of stills put up beforehand has an enormous influence in stimulating the sale of subscriptions

If there is any possible place to put

this wall display up on the campus or nearby, I will be more than happy to attend to it. The stills constitute a very stimulating visual exhibition concerning the experimental film subject. I thought that perhaps the walls of the library halls would be ideal, but of course you would know whether or not that would be possible.

I think this covers most everything, and covers fully all of the important items. The titles of all the films will be ready well in advance of your April leaflet.

In publicizing this series I think it is quite important that the San Francisco Museum be strongly associated with the Extension on the billing because there have been so many other film programs of this sort trying to call themselves "Art in Cinema", and the San Francisco Museum's role in the field of the experimental and avant-garde film is by now well established and widely known. It may be of benefit to use my own name in this connection because of my known association with this work and the book "Art in Cinema". I say this utterly without personal motives.

This will cover everything, I think, for now. I will write again in a week or so with more definite information as to the programs themselves.

Most sincerely yours,

Frank Stauffacher

April 5, 1950

Mrs. Noble B. Hamilton
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Hamilton:

I believe you are acquainted with the plan to show a series of Art in Cinema programs in Wheeler Hall this spring. However, for your information and record, I am writing to give you the details of our agreement with Mr. Frank Stauffacher, the San Francisco Museum of Art representative for this series.

The four programs are scheduled for May 2, 23, June 8 and 20, and have been announced in two of our regular Wheeler Attractions leaflets. I understand that similar announcement of the programs will be made through the Museum of Art's publicity notices.

It was agreed that the sum of $500 would be paid by University Extension for the programs, the following services to be covered by that amount:

(1) Cost of all films
(2) Expressage for films
(3) Organization and preparation of four programs
(4) Organization and preparation of program notes
(5) Music (records) for silent film background music and operator of turntables
(6) Incidental expenses incurred in booking and handling films

University Extension will, of course, provide such items as tickets, ushers, projectionist, hall, and publicity consisting of leaflets, posters and newspaper articles. We also will arrange for the turntables necessary for silent films.

Mr. Stauffacher has agreed to furnish us with suitable stills from the films, which we plan to put on display here in our Extension building.

These points, I believe, cover all phases of our agreement. Mr. Stauffacher has been very cooperative and, with his assistance, all arrangements are progressing smoothly with every sign of a successful series.

Sincerely,

Boyd B. Rakestraw
Associate Director
and Business Manager

msw
cc: Mr. Frank Stauffacher

D.M. This is the agreement approved by Frank Stauffacher

UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

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msw
cc: Mr. Frank Stauffacher

INSTRUCTIONAL MATERIALS CENTER . . . . . UNIVERSITY OF WASHINGTON
Seattle 5

March 14, 1950

Dear Frank:

Just a note to say that we have today received our print of BEGONE DULL CARE by McLaren - will rent for $3.25 - runs ten minutes.

Sincerely,

Barbara